



D AANHANGSEL:

PROJEKSIE-ANALISE



D AANHANGSEL:

INTUÏTIEWE TEMA-ANALISE OP TRANSKRIPSIES



NSE* - D Aanhangsel: Intuïtiewe tema-analise

Storie: Religious was very se verdedig beïnvloed by
teenwoordige geestesnegatiewe by baser by
moet 'n keuse maak, waar is onsator oor wat hou te doen staan.

Tema: Insegselgemoed,
wat nie wil om te oëer me. Keuses
Sisteme hulpvorder.

PHASE 1: APPLICATION OF THE MURRAY METHOD - PROJECTION PLATE 1 (TAT 14) Wordinge: 8 self

	Psychologist	Adolescent Participant/ NSE	
1.1	OK, so what we are going to do today is - this is a story telling exercise. I have some pictures here that I am going to show you, and for each picture I want you to make up a story.	OK.	
1.2	Tell me what happened before, and what is happening now and say what the people are feeling and thinking and how it will come out. Uhm you can make up any kind of story you please. Do you understand?	Ja, sure. (Nodding)...	
1.3	OK, (Smiling)... well then here's the first picture. (Places the first projection plate in front of the child)... You have 5 minutes to make up a story. See how well you can do?	(He picks up the projection plate and studies it - long silence)... OK. (Pointing at the projection plate)... Do I start now? ty vra 'n verdere vraag.	
1.4	(Nodding)... Yes, you can start at any time that you want.	(He looks up and makes eye contact - making a questioning hand gesture to continue)... OK uhm, growing up in a family... and I probably... (order self himself)	
1.5	(Nodding)...	... Okay, first of all this gender - a man, (Pointing at the projection plate - looking up and addressing the therapist directly)...	
1.6	(Nodding)...	and growing up in a family of uhm - probably separated parents. (Gesturing a continuous motion)...	Ones uit verhaal/keuse
1.7	(Nodding)...	Probably the parents were going through a rough time, and he just happened to be a victim of circumstances.	Victim' to sep/slagoffer
1.8	(Nodding)...	So uhm, he was growing up and for him it didn't seem like it was going to affect anything in his life.	
1.9	(Nodding)...	But as he's growing up - he's growing up as a man and his past seems to be affecting his present.	
1.10	(Nodding)...	So what he was going through when he was young is in uhm such a way - it's now affecting the way he's behaving. (Making continuous hand gesture)... the way he's acting.	this is supported beinced by teenwoordige geestes.
1.11	(Nodding)...	But there is a point in time of which we get to this point (Pointing at the projection plate)... in the story where uhm he gets to a point of decision.	
1.12	(Nodding)...	(Makes continuous expressive hand gestures as he tells the story)... Now at this point he probably meets a friend, it could be a female or it could be a male, and this person just exposes to him and shows him... my friend uhm... order self himself see ees agtergrond	
1.13	(Nodding)...	... - you know, probably they asked each other how was your life beforehand, and so on and so. And his friend somehow figures out no my friend is going through a rough patch because of his past. (Gesturing a past motion) (Touches chin)...	
1.14	(Nodding)...	And at this time the friend opens up and tells him, okay, I'm willing to help you out. (Nodding and making forward gestures)... So from here I really need you to make a good decision and make sure that you choose whether you're going to allow me to help you from here or you're going to stay and just be a wreck as you are.	Sisteme hulpvorder
1.15	(Nodding)...	So the man - which is why we see him standing - (Pointing at the projection plate)... I would assume this is a door, uhm standing in a door where (Gesturing 2 sides)... on this side is darkness, on the other side is	Wording self (aside)

Responsipaton: ty use vraging wat hy begin. Lower volledige vertelling.
Stegs eksemelede kepskrifte neding.

aanwysings

SPSS:

Agency
MAST LI
ARCH LI
RESP LI

Commission
NLRT +

Formaat: Storie/Eie kommentaar/priet beskrywing/priet
See sy eie kommentaar tussamen.

Onoëter (gees wisk.
alternatiewe)
Fragmenteer gees vertel-
ling met eie kommentaar.
Fiksion



D AANHANGSEL:

“MAIN THEMES TECHNIQUES”



NGE Storie 1

"MAIN THEMES TECHNIQUE" (Bellak and Abrams 1997 uit Aronow *et al.*, 2001:15-16)

TITEL

Reason/Doel van hierdie interpretasie tegniek: Opsommings op hierdie drie vlakke het ten doel om die kans te verminder dat wilde interpretasies gemaak word; dit rig die interpreteerder deur stap-vir-stap te werk, van nabye-observeerder tot observasie-van-'n-afstand (afstand-observeerder) (Aronow *et al.*, 2001:16). Die toepassing van die tegniek behels die maak van opsommings van die temas wat voorkom in die TAT stories op drie vlakke wat wissel van relatief konkreet tot meer abstrak (Aronow *et al.*, 2001:15).

Descriptive Theme/ Beskrywende vlak:

"The descriptive theme briefly restates the story in the third person, using simple words" (Aronow *et al.*, 2001:15).

in Religiöse way wat teruggesien word deur sy verlate, veel versigellope, n vriend stel voor dat hy 'n keuse maak, waarna hy hom self help.
 'n Man is 'n pion van omstandighede (slaggoffer). Sy verlate beïnvloed sy besluitvaardige gedrag. Hy neem 'n besluit reus. 'n ekstern hulpverleer bied ondersteuning aan maar die uiteindelijke besluit is onseker/ onbepaald. boer, dit kan enige kant toe gaan.

Indien hy die 'lig' kies sal dit vir altyd na aan hom positiewe gevolge inhou.
 Indien hy die 'duisternis' kies sal hy die negatiewe gevolge daarvan ervaar.

Interpretive Theme/ Interpretasie vlak:

"The more generalized restatement of the story, using "one" as the subject. This assumes a meaning behind the story" (Aronow *et al.*, 2001:15).

Wanneer jy versigellope voel/voelbaar dat jou verlate jou gedrag beïnvloed, het jy iemand nodig om jou te help sodat jy 'n keuse tussen reg en verkeerd kan maak. Die gevolge van jou keuse afkeerbaar altyd naby jou.

Diagnostic Theme/ Diagnostiese vlak:

"The diagnostic version interprets the previous themes using knowledge of psychodynamics, including stating conflicts, defenses, and interpersonal patterns. Impressions are turned into definite statements" (Aronow *et al.*, 2001:15).

Respondent wêr blameering van omstandighede wanneer hy versigellope voel. Hy het 'n behoefte aan 'n ekstern hulpverleer om hom aan te wend. Hy is onseker oor sy keuses. Verlate gesien as verantwoordelik = dat hul perspektief bring.

Simboliese vlak:

Keys - sluit onbekende op.
 Light - Verskeide, bring antwoorde. Wyls wat nie gelief is nie.
 Dark - Kan niks sien nie. weet nie waarom nie. Bepoortend.

Uitgebreide vlak:

Et ky die inhoud hy vertel sy storie soos ewangelietiese videos klink.
 Bare herhaling. Dramatiese toon.
 Ampor aser hy wil beïndruk.



D AANHANGSEL:

**BELLAK-TAT GEKOMBINEERDE “SHORT FORM” EN LANG
WEERGAWE**



D AANHANGSEL:

VERDEDIGINGSMEGANISMES HAWORTH-VORM

TABLE II
A SCHEDULE OF ADAPTIVE MECHANISMS IN CAT RESPONSES
MARY R. HAWORTH, Ph.D.



PHOBIC, IMMATURE OR DISORGANIZED

NSE

Name: SDE NSE Date: _____ Age: _____ Birthdate: _____

Critical Scores: _____

OTALS	DEFENSE MECHANISMS
2 3 4 5 6 7	A. Reaction-formation (only one check per story) 1. Exaggerated goodness or cleanliness 2. Oppositional attitudes, rebellion, stubbornness 3. Story tone opposed to picture content
(A+) (=5)	B. Undoing and Ambivalence (only one check per story) 1. Undoing 2. Gives alternatives; balanced phrases (asleep-awake; hot-cold, etc.) 3. Indecision by S or story character 4. Restates (e.g., "that....., no this.....;" "he was going to, but.....")
(6)	C. Isolation 1. Detached attitude ("it couldn't happen," "it's a cartoon") 2. Literal ("it doesn't show, so I can't tell.") 3. Comments on story or picture ("That is hard"; "I told a good one.") 4. Laughs at card, exclamations 5. Use of fairy-tale, comic-book, or "olden times" themes or characters 6. Describes in detail, logical; "the end"; gives title to story 7. Specific details, names or quotes ("four hours"; she said, ".....") 8. Character gets lost 9. Character runs away due to anger 10. S aligns with parent against "naughty" child character; disapproves child's actions
(5)	D. Repression and Denial 1. Child character waits, controls self, conforms, is good, learned lesson 2. Accepts fate, didn't want it anyway 3. Prolonged or remote punishments 4. "It was just a dream" 5. Forgets, or loses something 6. Omits figures or objects from story (on #10 must omit mention of toilet and tub or washing) 7. Omits usual story content 8. No fantasy or story (describes card blandly) 9. Refuses card
(3)*	E. Deception 1. Child superior to adult, laughs at adult, is smarter, tricks adult, sneaks, pretends, hides from, steals from, peeks at or spies on adult (only one check per story) 2. Adult tricks child, is not what appears to be (only one check per story)
(4)	F. Symbolization 1. Children play in bed 2. See parents in bed (#5) 3. Open window (#5, #9); Dig, or fall in, a hole 4. Babies born 5. Rope breaks (#2); chair or cane breaks (#3); balloon breaks (#4); tail pulled or bitten (#4, 7); crib broken (#9) 6. Rain, river, water, storms, cold 7. Fire, explosions, destruction 8. Sticks, knives, guns 9. Curs, stings, injuries, actual killings (other than by eating) 10. Oral deprivation
(4)	G. Projection* and Introjection 1. Attacker is attacked, "eat and be eaten" 2. Innocent one is eaten or attacked 3. Child is active aggressor (bites, hits, throws; do not include verbal or teasing attacks) 4. Characters blame others 5. Others have secrets or make fun of somebody 6. S adds details, objects, characters, or oral themes 7. Magic or magical powers

PHOBIC, IMMATURE OR DISORGANIZED	DEFENSE MECHANISMS
(3)	H. Fear and Anxiety 1. Child hides from danger, runs away due to fear 2. Fears outside forces (wind, ghosts, hunters, wild animals, monsters) 3. Dreams of danger 4. Parent dead, goes away, or doesn't want child 5. Slips of tongue by S
(2)	I. Regression 1. Much affect in telling story 2. Personal references 3. Food spilled 4. Bed or pants wet, water splashed 5. Dirty, messing, smelly; person or object falls in toilet 6. Ghosts, witches, haunted house
(1)	J. Controls weak or absent 1. Bones, blood 2. Poison 3. Clang or nonsense words 4. Perseveration of unusual content from a previous story 5. Tangential thinking, loose associations 6. Bizarre content
(L=) or >(K)	K. Adequate, same-sex 1. S identifies with same-sex parent or child character 2. Child jealous of, scolded or punished by, same-sex parent 3. Child loves, or is helped by, parent of opposite sex
(7)	L. Confused, or opposite-sex 1. S identifies with opposite-sex parent or child character 2. Child fears, or is scolded or punished by, opposite-sex parent 3. Misrecognition by S of sex or species 4. Slips of tongue with respect to sex of figures

SCORTE 4 4 5 4 4 4 5

FREKWENSIE 7 6 7 6 8 6 7

This checklist has been designed primarily as an aid in the qualitative evaluation of children's CA stories; it can also be used to furnish a rough quantitative measure for making comparisons between subject and groups. The Schedule provides a quick summary of the number and kinds of defenses employed as well as the content of items used most frequently. The categories are arranged as nearly as possible on a continuum from indicators of high control and constrictor to suggestions of disorganization and loosening of ties to reality.

Directions for Scoring: In the blank preceding each item, indicate with a check mark (or the card number for future reference) any occurrence of such a response. A story may be "scored" in several categories and except where indicated, a story may receive checks on more than one item under any one category.

After all stories have been scored, record the total number of checks for each category in the blank provided. The number in parentheses under each of these blanks indicates the minimum number of checks regarded as a "critical score" for that category.

For the Identification measure, the equivalent of a critical score is secured by comparing the relative number of checks for categories K and L. If the sum of checks for L is equal to or exceeds the sum for K, identification is considered to be "confused" and contributes one unit to the total of critical scores.

The final quantitative measure consists of the number of categories receiving critical scores (and not the total number of checks for all categories).

On the basis of research findings,* five or more critical scores would indicate enough disturbance to warrant clinical intervention.

*Mary R. Haworth, Ph.D., A Schedule for the Analysis of CAT Responses, *Journal of Projective Techniques & Personal Assessment*, Vol. 27, 1963, No. 2, 181-184.

or 2, if both are E-2 responses)
Verplasing: "Redirect" weg van persoon na 'n plaasvervanger.
Introjektering: Sien gevoel v puntke uitmaak/gabareu.
Kompensasie: Suksesvolle word verbinde om deur goeie punte te beklaan, bv. oopstaan sport as K swak skateties prestasie.
Sublimasie: "Redirect" in aanvaarbare + produktiewe aktiwiteite.
Rasionalisering: Praag om te bouke van goetings-gedragedig + rasionaliseer smabdeur self + ander goetgebou word.
Fantasie: Soek verandering v betekenis + wense om verandering. Fantasie wêreld om te ad (As 'n lewende air, is, sal wys...)
Identifikasie: Verwonder op betrekkinge om ander te wens, word passief.
Ekspressie: Oordrade punke herinnering skatetieslik.



D AANHANGSEL:

**“SCORING SHEET FOR THE PSYCHOCULTURAL SCORING
SYSTEM”**



NSE

Scoring Sheet for the Psychocultural Scoring System

Fase 3 versk

Themes/concerns	Stone 1	2	3	4	5	6	7	Sum
	Cards TAT 1b	TAT 3B1	TAT 2	TAT 5	Robot 2a 2b	TAT 1b	TAT 1	
The individual striving to separate from others. Also communion goals.	Agency							
1. Mastery (M - MAST) Focus on C series of competencies/ self-confidence. I CAN								
Positive Express belief in their capacity to do best/ problems/overcome an obstacle.				✓	✓	✓	✓	
Negative Narratives referring to difficulties/weakness/ failure Incompetent								
Unresolved Narratives referring to difficulties/indisposition/ worry/anxiety in mastering a situation/get brain.	Deef	✓						
2. Achievement (A - ACHV) A concern with long-term aspirations/accomplishments								
Positive Outcome concerning ACHV is +/successful (Project will work; obstacles are overcome...)				✓	✓	✓	✓	
Negative Outcome of story about achieving long-term goals is unsuccessful; loss of need to attain success								
Unresolved Outcome of ACHV story is unresolved/dubious. Wander (if will succeed/possibility, project not started)	Deef	✓						
3. Power (P - POWR) Power interpersonal Autonomy concerns								
Positive Dominant personality; verry na wettige gesig/ controlling. Verry subordinaat posisie; submissie/ submissie					✓			
Negative Miskant v mag/out gesig/agress. gesig/ ormatige onsig/donigheid/unjustifiseerbare			✓					
Unresolved Ambivalensie teenoor gesig/ig /bous van besluiteloosheid								
4. Competition (C - COMP) Gereguleer/ongereg (best. kontakke/strategie)								
Positive Karakter wen/doen net so goed as ander.						✓	✓	
Negative Ontporelike gesig in konp situasies. Vermyding v selfgeloking teenoor gelikes.								
Unresolved Unsettled rivalry								
5. Responsibility (R - RESP) Temas oor opinternalisasie rele/vaerpligings								
Positive Temas sluit in iulike v. pligte Taak / vertaalingkonkies			✓	✓	✓	✓	✓	
Negative Onverantwoordelike gedrag; Unresponsiewe gedrag; excessive excuses; Guilt; Self-blaming								
Unresolved Stories of onsekerheid of finere/duiseligheid; interne konflikte of morele dilemmas/valuerings	✓?							
Individing to less own individuality by merging with others.	Communion							
6. Esteem (E - ESTM) Die self bewaard, oordrag word. deur ander. Show/Pride; Teasing..								
Positive Ky respektaansoording/erkenning					✓	✓	✓	
Negative Skopuit; Verneeding; Sarkasme skatensie afkeur			✓					
Unresolved Karakter worry/twyfel oor sos aanvaarbaarheid, erkenning voorkeur / voortous.								
7. Nurturance (N - NURT) Interens ver beskerming - gebasseerde vermetings								
Positive So karakter oitsun/help/traas/erg vander prentie skat wat versorging/donk/soos			✓			✓		
Negative Neglect; Depriwing; Abuse (parent) te un skatensie (kines/Finans). Chinese onseker.								
Unresolved Stories of onsekerheid of finere/duiseligheid; lines, concerns oor protection./Noobalgie								
8. Affiliation (F - AFFL) Gelikheid verhoudings, positief. Isolasi/verwringing/Versille/Veris/Misnet								
Positive Tegrip. Deel. Inklusie. Wierde. Establisment of relationship					✓	✓		
Negative Alienheid/Verlies aan liefde/Verduksing verloor/ omverwag om afstak te voel/ Jaloesie/Verwringing								
Unresolved Verlede/omsekerheid v/wer close verh; verlaning; vrees vir loss v. betekenisvolle verh deur dood; denial								
9. Harmony (H - HAR) Communion concerns re interens, gesin/ sosiaal harmon verhoudings								
Positive Vrede/rekonsiliasie/waeragtige respect/tolerance					✓	✓		
Negative Stories of disoord, vyandigheid, misie, verskeidheid, sosiale paranoia.			✓					
Unresolved Lines concerns oor harmoniese verhoudings individentie - opsekerens in gesin/communiteit/diaal.								
10. Solidarity (S - SLDR) Cooperation, mutual support/help teer in verhoudings/verhoudings								
Positive Narratiewe handel oor samewerking v mense kerak gemeenskaplike doelwit					✓			
Negative Lack of solidarity; karaktere doen nie hul deel/ isveral onseker gemeenskaplike doelwit								
Unresolved Propaganda komer oor harmoniese verh gesin/communiteit/interpersonlik								
Total outcomes								
Positive	4	3	6	3	2	6	5	
Negative				3	4	4	4	
Unresolved			1	2	Fase 3 versk			
	3	3	1					

31 50 33 30 4 4 4 1



E AANHANGSEL:

STRUKTUUR-ANALISE



E AANHANGSEL:

**HUIWERINGS, HERHALINGS, WOORDTELLINGS EN
RESPONSPATRONE**



DSE* - E Aanhangsel: **Huiwerings, herhalings, woordtelling en responspatroon**

PHASE 1: APPLICATION OF THE MURRAY METHOD - PROJECTION PLATE 1 (TAT 1)

Woordtelling/responspatroon (verbaal/nie-verbaal): N = 8;2NV, K =100-1-1=98

	Psychologist	Adolescent Participant DSE	6 Huiwerings	1 Herhalings
1.1	OK, now this is a story-telling exercise. Now I have some pictures here that I am going to show you. But for each picture I want you to make up a story. Now tell what happened before and what is happening now, and say what the people are feeling and thinking, and how it will come out. You can make up any kind of story you please. Do you understand? Opdrag	(Nodding head in agreement - smiling)... Yes.		
1.2	OK. Well then, here is the first picture. (Hands the projection plate to the child)... What is happening here? Opdrag	(Boy looks at the projection plate)... A boy is frustrated because he can't play on his violin, or he can't play violin. (17)	...1	
1.3	(Nodding head)... Mm-mm. (1;1NV)	Before, he tried to play violin, but he couldn't get it right, because the sound – it didn't sound well, and afterwards he went for lessons and he eventually got it right. (Looks up and makes eye contact)... (31)		
1.4	(Nodding head)... Mm-mm, and then? (3;1NV)	Then he – (Looks at the projection plate again)... then he was quite – then he played for his family, violin a lot. And he could sight-read well and everything. (22)	... 1	then he 1
1.5	Mm-mm. Anything else? (3)	Uhm, (Pointing to the projection plate)... - I think it is black and white because – the picture is black and white, so it also like – sort of like glum as well, a little. (28)	Uhm 1 ...1	
1.6	OK? (1)	Ja. (Laughing nervously)... Prosesstelling-nie getel	Ja 1 ...1	
1.7	Thank you. (Takes projection plate and puts it aside)... (Nvt)	OK. (Smiling)... Prosesstelling-nie getel		

DSE* - E Aanhangsel: **Huiwerings, herhalings, woordtelling en responspatroon**

**PROJECTION PLATE 3 – TRAINING PLATE (TAT 5)
FASE 2 DINAMIESE INTERVENSIE - FASE**

Woordtelling/responspatroon (verbaal/nie-verbaal): N = 123;4NV, K = 106-5-1-1-1=98

	Psychologist	Adolescent Participant DSE	13 Huiwerings	2 Herhalings
3.4	<i>(Hands the next projection plate, TAT 5, to the child)...</i> OK. What is happening here? (5)	<i>(Boy looks at the projection plate)...</i> A woman is coming into a room and there's a – she is looking at a bowl – agh, a vase of flowers. (21)		
3.5	<i>(Nodding head)...</i> Mm-mm – and when I say Mm-mm, I just mean, go on with your interesting story. (15;1NV)	<i>(Nodding head in agreement – smiling)...</i> Uhm, I – it looks like she is wondering how the vase of flowers got there. (15)	...1	Uhm 1
3.6	<i>(Nodding head)...</i> Mm-mm – and when I say Mm-mm, I just mean, you can go on. Thank you. (15;1NV)	And, and <i>(Smiling, making eye contact)...</i> - it looks like it is a study, and the vase of flowers were not there before, and she does not know how it got there. (28)	... 1	And 1
3.7	<i>(Nodding head)...</i> And? And when I say and, I just mean, continue with your story. (13;1NV)	<i>(Boy looks at projection plate – long silence)...</i> Uhm, I... (2)	Long silence 1Uhm 1	...2
3.8	Just do the best you can. Just tell the best story you can, that's all. (15)	<i>(Sighs)...</i>	...1	
3.9	Anything else that you can add to your interesting story? (10)	It looks like the woman has been sleeping - it looks like she is wearing a night gown and that the light, and that the light is switched on in the room. <i>(Pointing to the projection plate)...</i> (32)		And that the light 1
3.10	<i>(Nodding head)...</i> Mm-mm. (1;1NV)	<i>(Smiling)...</i> And that is that. Ja. <i>(Nodding head in agreement)...</i> Prosesstelling-nie getel	...1	Ja 1
3.11	OK. Anything else? (3)	<i>(Sighs – shakes his head from side to side)...</i> No. Prosesstelling-nie getel	...1	
3.12	OK, that is good. <i>(Takes projection plate and places it aside)...</i> And when I say okay, I just mean, it's okay whatever you come up with. That is going to be fine. (25)	<i>(Nodding head in agreement)...</i> OK. Prosesstelling nie-getel	...1	OK 1
3.13	The only thing is, we want you to tell the best story you can. OK? Shall we try the next one? (21)	<i>(Nodding head in agreement - smiling)...</i> Yes. Prosesstelling nie-getel		



E AANHANGSEL:

AANMOEDIGINGS, STELLINGS EN WENDINGS



DSE* - E Aanhangsel: **Aanmoedigings, stellings en wendings**

PHASE 1: APPLICATION OF THE MURRAY METHOD - PROJECTION PLATE 1 (TAT 1)

2 Wendings , deur my vrae inisieër

7-1=6 verbaal 2 nie-verbaal Aanmoedigings	Psychologist	Adolescent Participant DSE	13 Stellings
1.1 Opdrag OK=opener	OK, now this is a story-telling exercise. Now I have some pictures here that I am going to show you. But for each picture I want you to make up a story. Now tell what happened before and what is happening now, and say what the people are feeling and thinking, and how it will come out. You can make up any kind of story you please. Do you understand?	<i>(Nodding head in agreement - smiling)</i> ... Yes.	
1.2 Opdrag	OK. Well then, here is the first picture. <i>(Hands the projection plate to the child)</i> ... What is happening here?	<i>(Boy looks at the projection plate)</i> ... A boy is frustrated because he can't play on his violin, or he can't play violin.	1 1 1
1.3 (1;1NV)	<i>(Nodding head)</i> ... Mm-mm.	Before, he tried to play violin, but he couldn't get it right, because the sound – it didn't sound well, and afterwards he went for lessons and he eventually got it right. <i>(Looks up and makes eye contact)</i> ...	1 1 1 1 1
1.4 (2;1NV)	<i>(Nodding head)</i> ... Mm-mm, and then?	Then he – <i>(Looks at the projection plate again)</i> ... = then he was quite – then he played for his family, violin a lot. And he could sight-read well and everything.	1 <u>1 Wending</u> 1
1.5 (2)	Mm-mm. Anything else?	Uhm, <i>(Pointing to the projection plate)</i> ... - I think it is black and white because – the picture is black and white, so it also like – sort of like glum as well, a little.	1 1 <u>1 Wending</u> 1
1.6 (1)	OK?	Ja. <i>(Laughing nervously)</i> ...	Prosesstelling
1.7 Nvt	Thank you. <i>(Takes projection plate and puts it aside)</i> ...	OK. <i>(Smiling)</i> ...	Prosesstelling



**PROJECTION PLATE 3 – TRAINING PLATE (TAT 5)
FASE 2 DINAMIESE INTERVENSIE – FASE**

1 Wending, inisieër deur my vraag 3.9

20 verbaal 4 nie-verbaal Aanmoedigings	Psychologist	Adolescent Participant DSE	10-1=9 Stellings
3.4 (1) OK=opener	(Hands the next projection plate, TAT 5, to the child)... OK. What is =happening here?	(Boy looks at the projection plate)... A woman is coming into a room and there's a – she is looking at a bowl – agh, a vase of flowers.	1 1
3.5 (2;1NV)	(Nodding head)... Mm-mm – and when I say Mm-mm, I just mean, go on =with your interesting story.	(Nodding head in agreement – smiling)... Uhm, I – it looks like she is =wondering how the vase of flowers got there.	1
3.6 (3;1NV)	(Nodding head)... Mm-mm – and when I say Mm-mm, I just mean, you can =go on. Thank you.	And, and (Smiling, making eye contact)... - it looks like it is a study, and the vase of flowers were not there before, and she does not know how it got there.	1 1 1
3.7 (2;1NV)	(Nodding head)... And? And when I say and, I just mean, continue with =your story.	(Boy looks at projection plate – long silence)... Uhm, I...	
3.8 (2)	Just do the best you can. Just tell the best story you can, that's all.	(Sighs)...	
3.9 (1)	Anything else that you can add to your interesting story?	It looks like the woman has been sleeping - it looks like she is wearing =a night gown and that the light, and that the light is switched on in the =room. (Pointing to the projection plate)...	1 1 1 1 Wending
3.10 (1;1NV)	(Nodding head)... Mm-mm.	(Smiling)... And that is that. Ja. (Nodding head in agreement)...	1 Prosesstelling
3.11 (2)	OK. Anything else?	(Sighs – shakes his head from side to side)... No.	Prosesstelling
3.12 (3)	OK, that is good. (Takes projection plate and places it aside)... And when I say okay, I just mean, it's okay whatever you come up with. That is =going to be fine.	(Nodding head in agreement)... OK.	Prosesstelling
3.13 (3)	The only thing is, we want you to tell the best story you can. OK? Shall =we try the next one?	(Nodding head in agreement - smiling)... Yes.	Prosesstelling



E AANHANGSEL:

VERDUIDELIKINGS EN WOORDKEUSE



DSE* - E Aanhangsel: **Verduidelikings en Woordkeuse** ("looks like")

PROJECTION PLATE 5 (TAT 3 BM)

	Psychologist	Adolescent Participant DSE	1 Verduidelikings
5.1	<i>(Places the next projection plate, TAT 3BM, in front of the child)... What is happening here?</i>	<i>(Looking at the projection plate)... It looks like a woman is crying. Uhm, it looks like she dropped something – uhm, that she is depressed.</i>	
5.2	<i>(Nodding head)... Mm-mm?</i>	<i>And she is thinking what she should do next. (Looking at projection plate attentively – long silence)... Ja. (Nodding head in agreement)...</i>	
5.3	She is thinking what she should do next?	<i>(Looks at the projection plate again)... Ja – she, uhm, - she could have maybe been in a car accident and wondering how she could now repair the damage, or... – ja, that's, that's it. (Looks up and smiles)...</i>	1
5.4	And what would you say is going to be the outcome of this story?	<i>(Looks at the projection plate again)... Well that she will get insurance next time. (Smiles)...</i>	
5.5	<i>(Nodding head)... Mm-mm?</i>	<i>Ja, and that she will be more careful. (Pressing lips together)</i>	
5.6	Anything else that you could add to your story?	<i>(Looks at the projection plate again)... No.</i>	
5.7	Good. Well done. <i>(Takes the projection plate and places it aside)...</i> Shall we try the next one?	<i>(Nodding head in agreement - smiling)... OK.</i>	



DSE* - E Aanhangsel: **Verduidelikings en Woordkeuse ("looks like")**

PROJECTION PLATE 6 (Roberts-2 Projection Plate 6)

	Psychologist	Adolescent Participant DSE	3 Verduidelikings
6.1	<i>(Places the next projection plate, Roberts-2 projection plate 6, in front of the child)... OK.</i>	<i>(Boy looks at the Roberts-2 projection plate 6)... It looks like there are three boys and one boy is new – is, is wanting to introduce himself to the other boys. Uhm (scratches his back)... – (Sighs)... they look like they don't really like each-other, (Frowning)... because they are giving each-other stern looks. Uhm...</i>	1
6.2	And?	<i>...I think afterwards they'll learn to respect each-other, and that they will be able to socialise together. And before the time I think, they were apart. Ja. (Looks up and makes eye contact)...</i>	
6.3	They were?	<i>They were – they were in like separate groups. They weren't, they weren't like socialising.</i>	1 1
6.4	<i>(Nodding head)... Alright.</i>	<i>(Nodding head in agreement)... Yes.</i>	
6.5	Anything else?	<i>No. (Shaking head from side to side)...</i>	
6.6	<i>(Takes projection plate and places it aside)... Thank you.</i>		